Suzuki® Violin School

VIOLIN PART
VOLUME 2

Suzuki Method International

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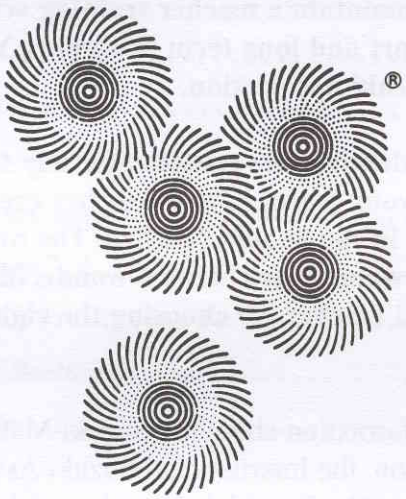

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INTRODUCTION

FOR THE STUDENT: **This material is part of the worldwide Suzuki Method of teaching. Companion recordings should be used with these publications. In addition, there are piano accompaniment books that go along with this material.**

FOR THE TEACHER: **In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.**

FOR THE PARENT: **Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.**

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom #101, Boulder Colorado 80302 or Summy-Birchard Inc., c/o Warner Bros. Publications Inc,. 15800 N.W. 48th Avenue, Miami, Florida 33014.

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Study Points for Volume 2

第２巻の学習の要点

Points d' Étude pour le Volume 2 ***Studium Hinweise für Band 2*** Puntos de Estudio para el Vol. 2

1．子どもに，できるだけ毎日レコードを聞かせることによって音楽的感覚を向上させる。それは同時によりはやい進歩をうながす。
2．トナリゼイション，つまり美しい音の指導は，教室や家庭においてかならず行なわれなければならない。
3．不断の注意によって，正しい音程，正しい姿勢，正しいうの持ち方が得られる。

1. The child should listen to the reference recordings every day at home to develop musical sensitivity. Rapid progress depends on this listening.
2. Tonalization, or the production of a beautiful tone, should be stressed in the lesson and at home.
3. Constant attention should be given to accurate intonation, correct posture, and the proper bow hold.

1. Das Kind sollte jeden Tag die diesbezügliche Schallplatten-Aufnahme daheim anhören, um seine musikalische Empfindsamkeit zu entwickeln. Rascher Fortschritt hängt von diesem Zuhören ab.
2. Tonführung oder das Hervorbringen eines schönen Tones sollte im Unterricht und daheim besonders betont werden.
3. Ständige Aufmerksamkeit sollte der genauen Intonierung, korrekter Haltung und richtiger Bogenführung gezollt werden.

1. L'enfant devrait écouter le disque de référence chaque jour à la maison, afin de développer une sensibilité musicale. Des progrès rapides dépendent de cette audition.
2. La tonalisation, ou la production de beaux tons, devrait être travaillée pendant la leçon et à la maison.
3. Une attention constante devrait être donnée afin d'obtenir une intonation exacte, une posture correcte et une bonne tenue de l'archet.

1. El niño debe escuchar los discos de referencia cada día en su casa para desarrollar sensibilidad musical. El progreso rápido depende de esta audición.
2. Sonidización, o producción de un tono hermoso debe ser enfatizada en la lección y en casa.
3. Una atención constante debe ser prestada a una afinación exacta, postura correcta y la forma debida de sujetar el arco.

Tonalization

トナリゼイション

Tonalisation ***Tonführung*** Sonidización

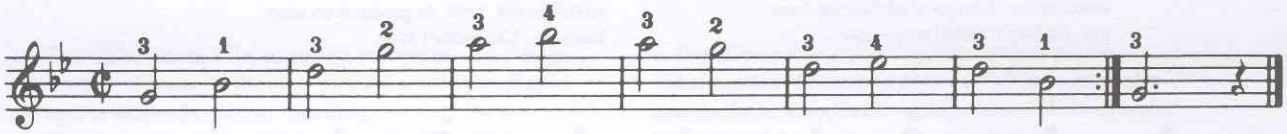
（つぎのト短調の練習はヘンデルのブーレを学習するとき
に教えはじめる。）（毎レッスン）

(This exercise in G minor should be taught in the same time the child is studying the Bourrée of Händel.)

(Cet exercice en sol mineur devrait être enseigné au moment où l'enfant étudie la Bourrée de Händel.)

(Diese Übung in G-Moll sollte sur gleichen Zeit gelehrt werden, wenn das Kind Bourrée von Händel studiert.)

(Este ejercicio en sol menor debe ser enseñado al mismo tiempo que el niño está estudiando la Chamarasca de Händel)



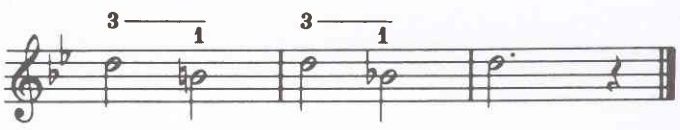
指導。１の指だけさげる練習（３の指がさかりやすいので）
音を出さず，３の指を押えたままで１の指だけ半音さげ
る練習。

This is the first time the lowered first finger is used. When this finger is placed on the string, the third finger has the tendency to pull back out of proper placement, toward the first finger. To avoid this, try playing the following exercise silently. Keep the third finger in place as the first finger moves back from B♮ to B♭.

C'est la première fois que le premier doigt reculé est utilisé. Quand ce doigt descend sur la corde, le troisième doigt a une tendance de reculer aussi de sa position correcte, vers le premier doigt. Pour éviter ceci, essayer de jour l'exercice suivante en silence. Garder le troisième doigt en place pendant que le premier doigt recule de si ♮ à si ♭.

Dies ist das erste Mal, dass der gesenkte erste Finger benutzt wird. Wenn dieser Finger an die Saite gesetzt wird, so hat der dritte Finger die Tendeng, von seiner korrekten Lage und nach dem ersten Finger zurückzuziehen. Um dies zu vermeiden, versuche, die folgende Übung lautlos zu spielen. Halte den dritten Finger an seiner Stelle, während der erste Finger sich van H nach B zurückbewegt.

Ésta es primera vez que se usa el primer dedo bemolado. Cuando este dedo está colocado en la cuerda, el tercer dedo tiene tendencia de quitarse de la posición correcta, por moverse hacia el primer dedo. Para evitar éste trate de ejecutar el ejercicio siguiente en silencio. Mantenga el tercer dedo en su lugar mientras el primer dedo retorna de si ♮ a si ♭.



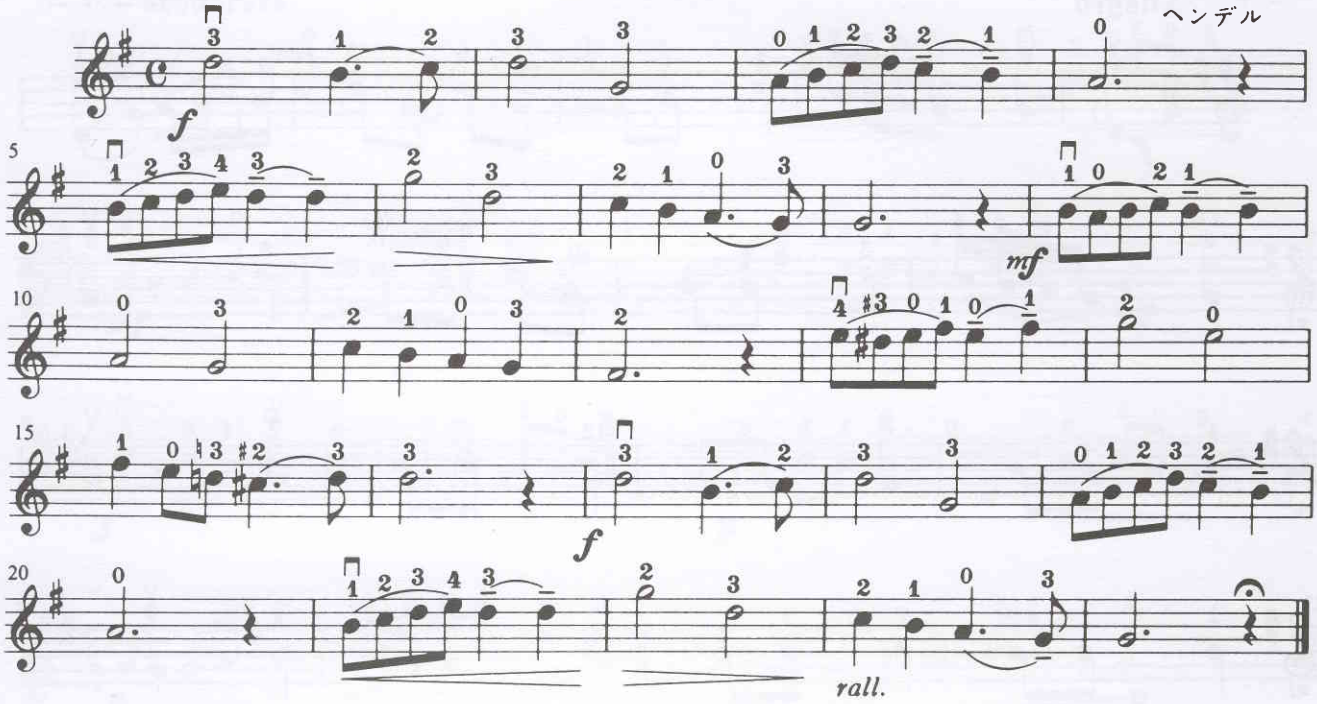
1

Chorus from "Judas Maccabaeus"

合　唱　「ユダスマカベウス」から

Maestoso　荘重に

G. F. Handel
ヘンデル



Choeur de "Judas Maccabaeus"　***Chor aus "Judas Maccabaeus"***　Coro de "Judas Macabeo"

毎日レコードを聞いて学習するように。

Please remember that the child should listen to the recordings every day.

Surtout ne pas oublier que l'enfant doit écouter les disques tous les jours.

Bitte daran denken, dass das Kind jeden Tag die Schallplatten anhören soll.

Por favor recuerde que el niño debe escuchar los discos cada día.

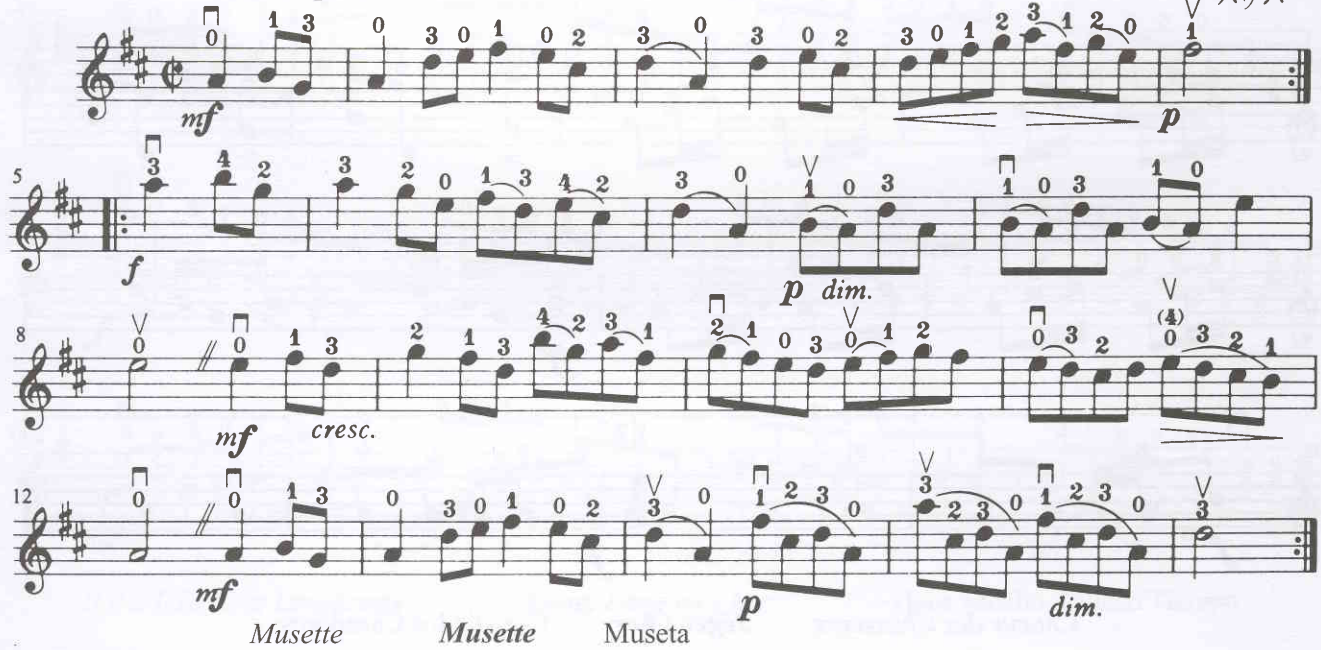
2

Musette

ミュゼット

Andante pastorale

J. S. Bach
バッハ

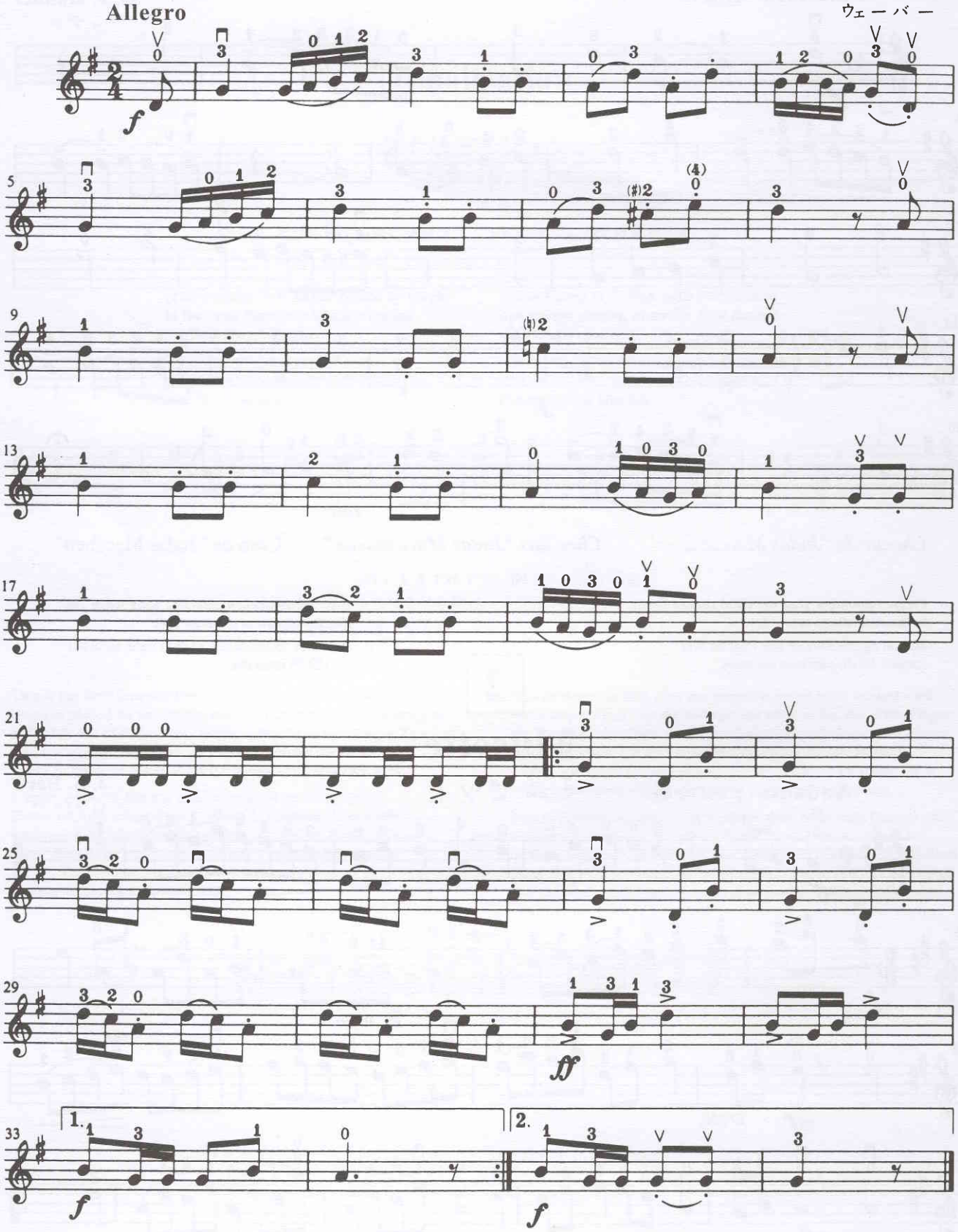


Musette　***Musette***　Museta

3

Hunters' Chorus
狩人の合唱

C. M. v. Weber
ウェーバー



Choeur des Chasseurs ***Jäger Chor*** Coro de los Cazadores

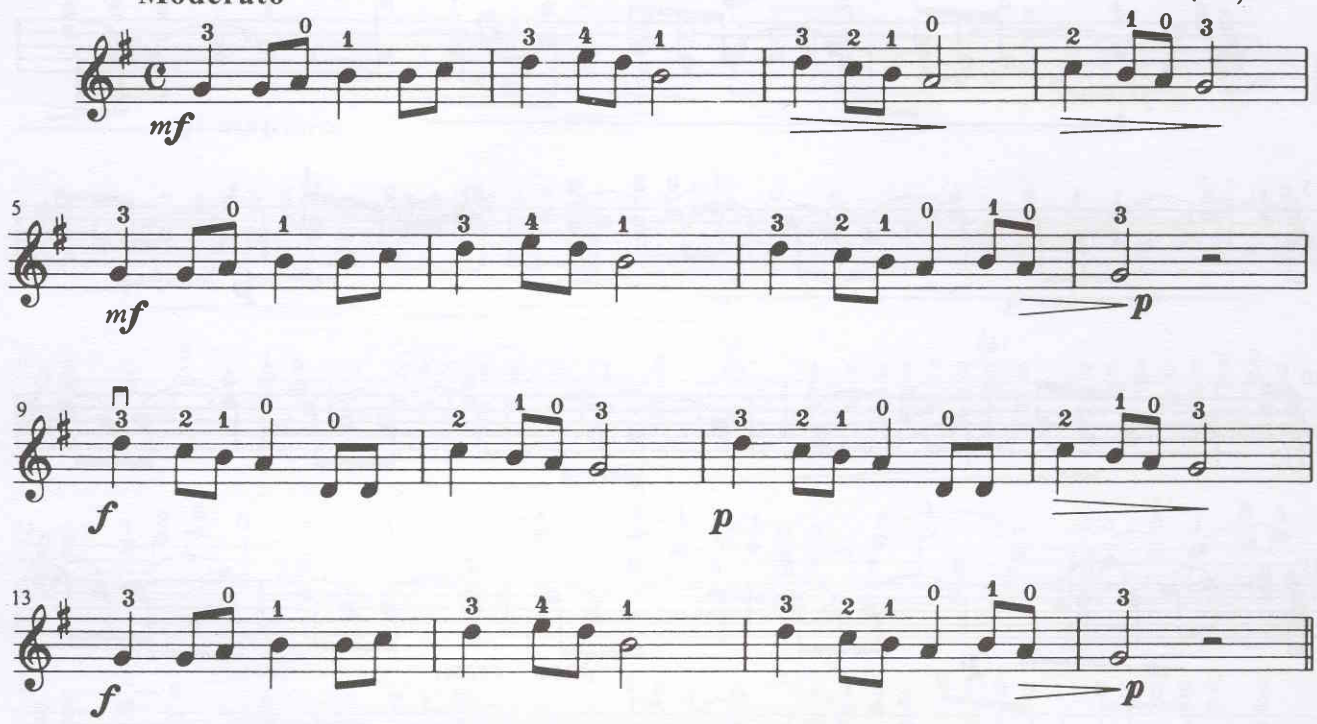
4

Long, Long Ago

ロング ロング アゴー

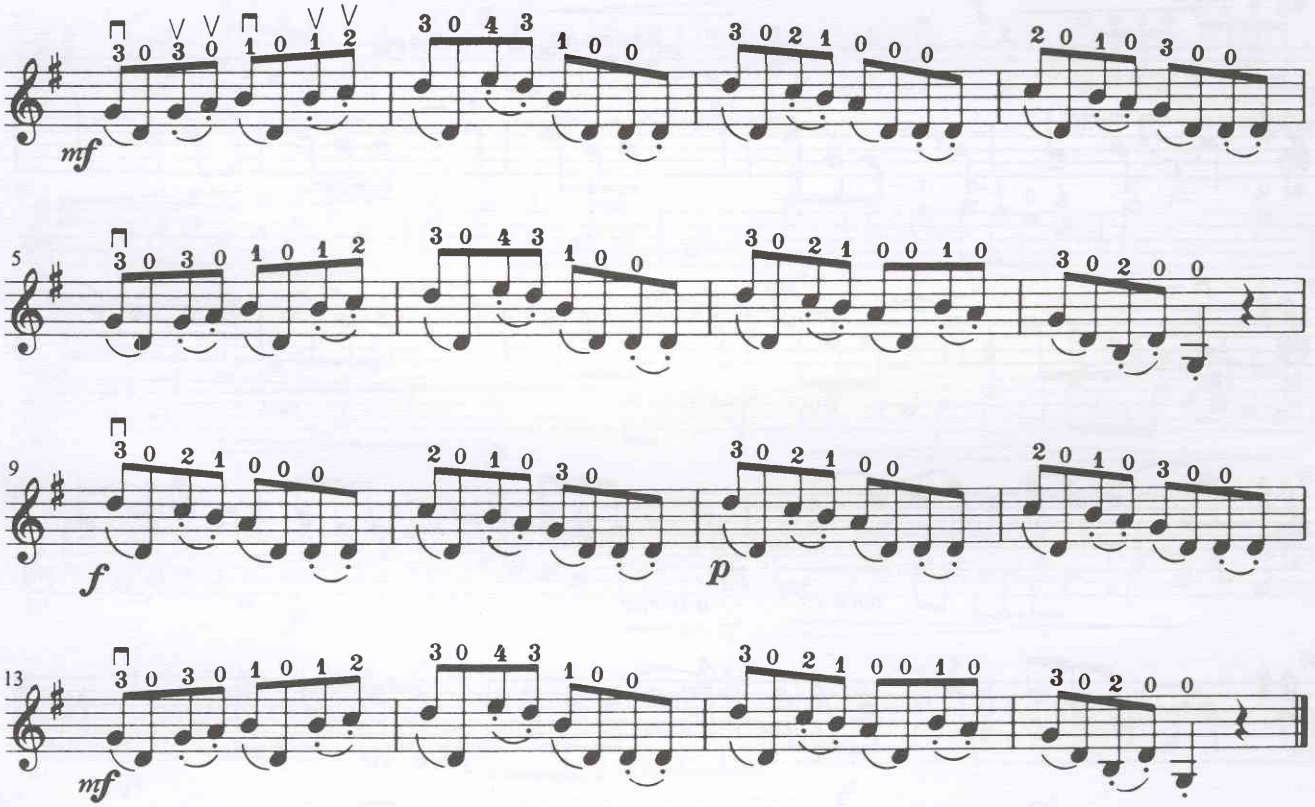
T. H. Bayly
ベーリー

Moderato



Variation （変奏曲）

Variation **Variation** Variacion

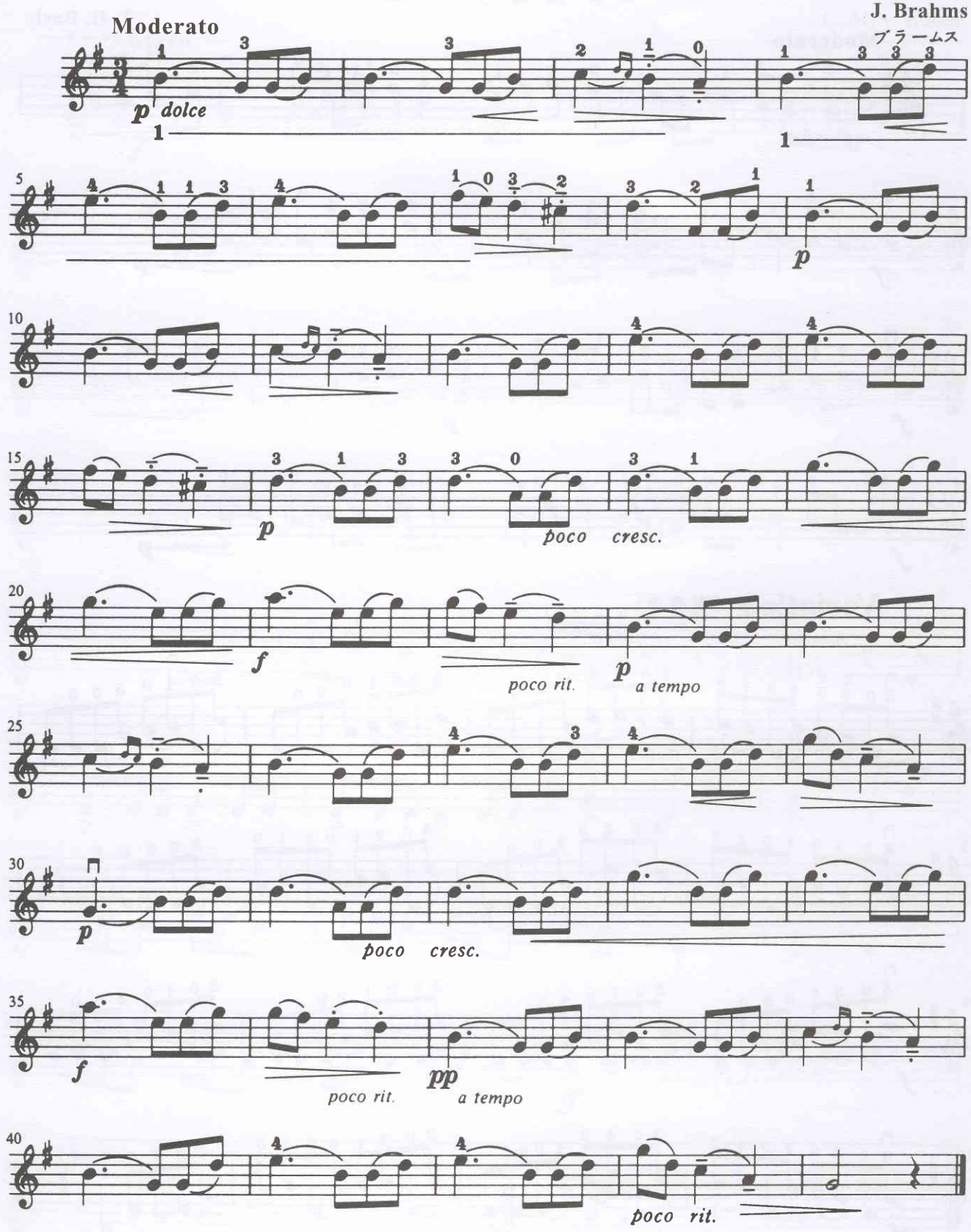


Il y a Très, Très Longtemps ***Lang, Lang ist's her*** Hace Mucho, Mucho Tiempo

5

Waltz
ワルツ

J. Brahms
ブラームス



Valse ***Walzer*** Vals

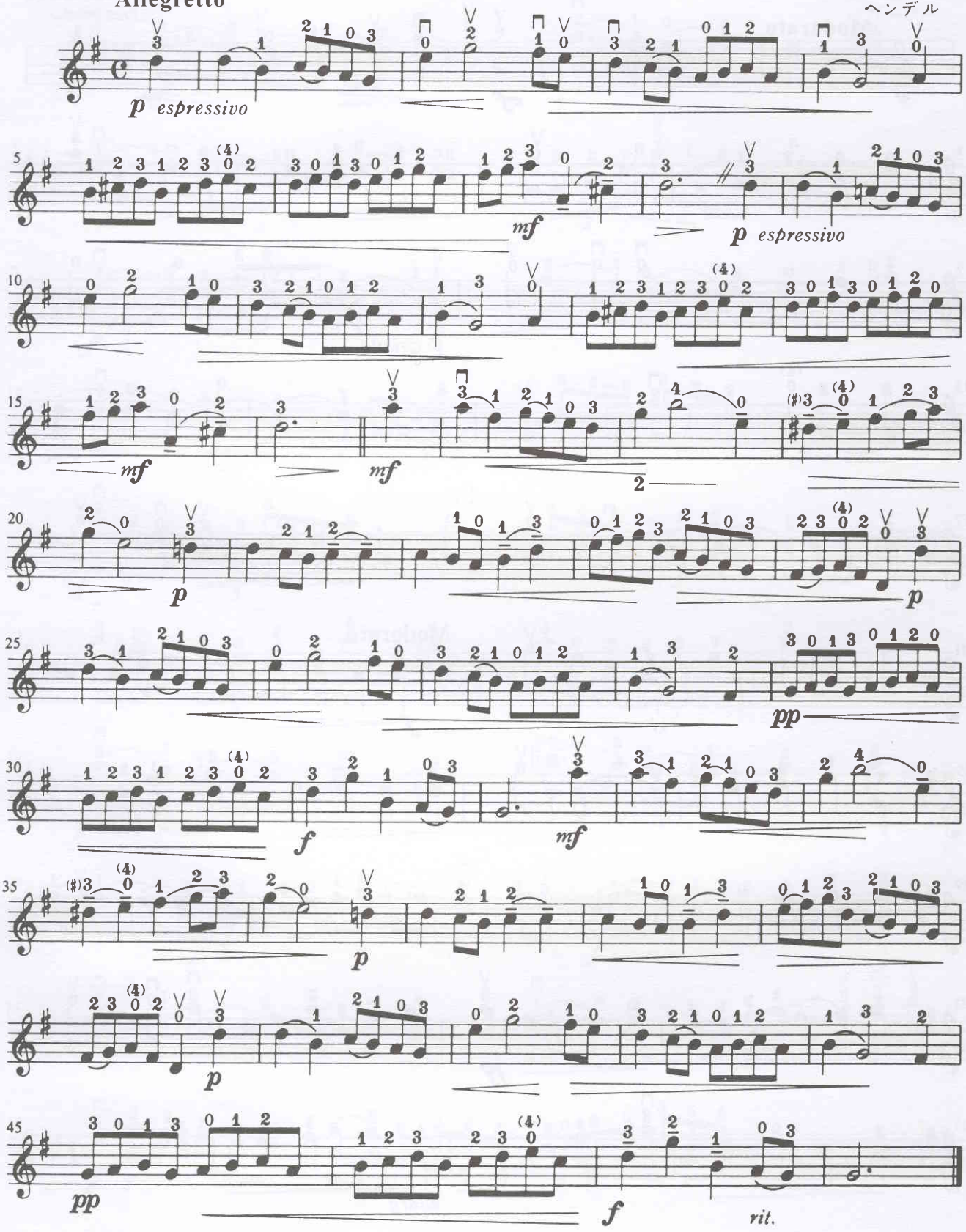
6

Bourrée

ブーレ

Allegretto

G. F. Handel
ヘンデル

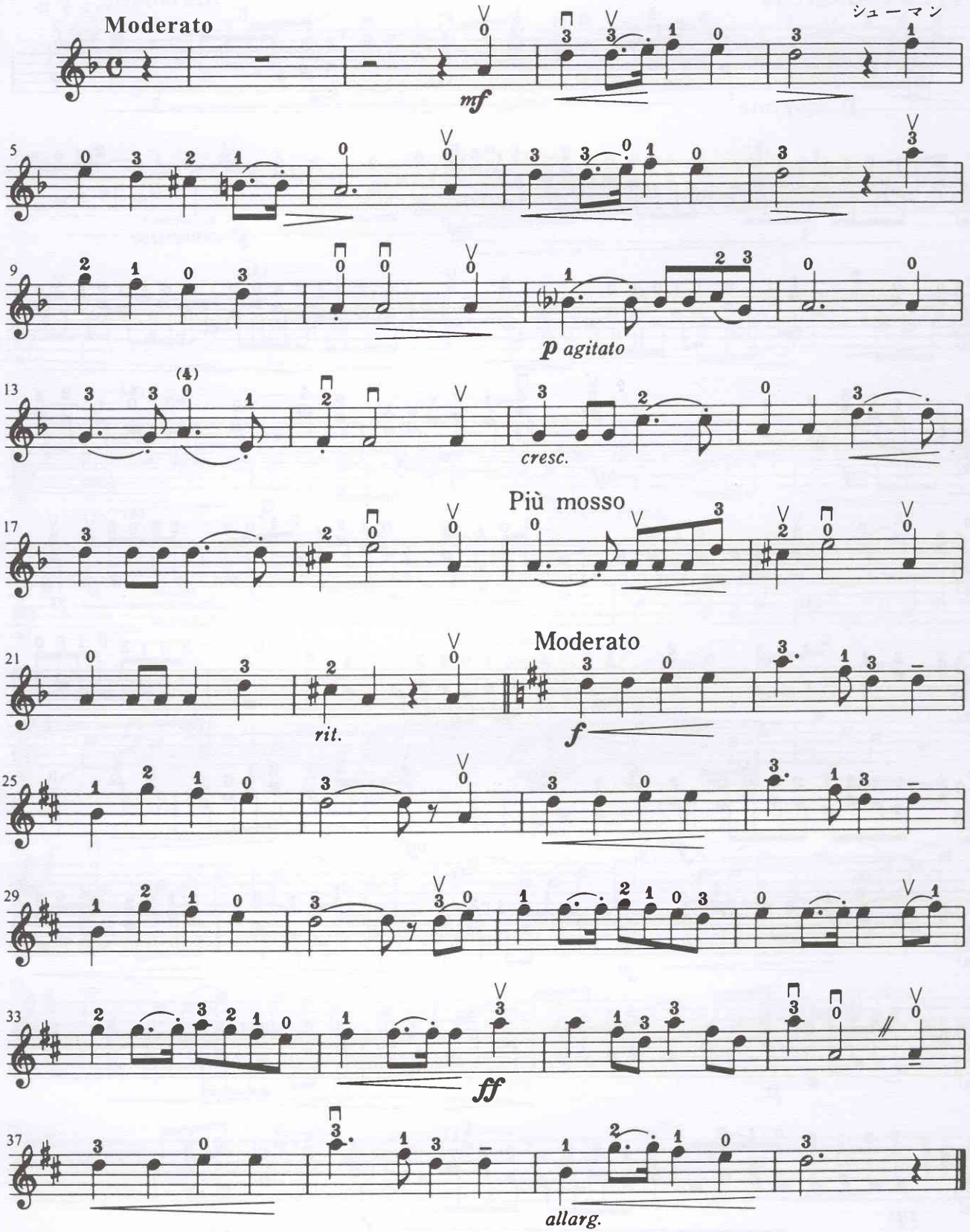


7

The Two Grenadiers

二人の擲弾兵

R. Schumann
シューマン



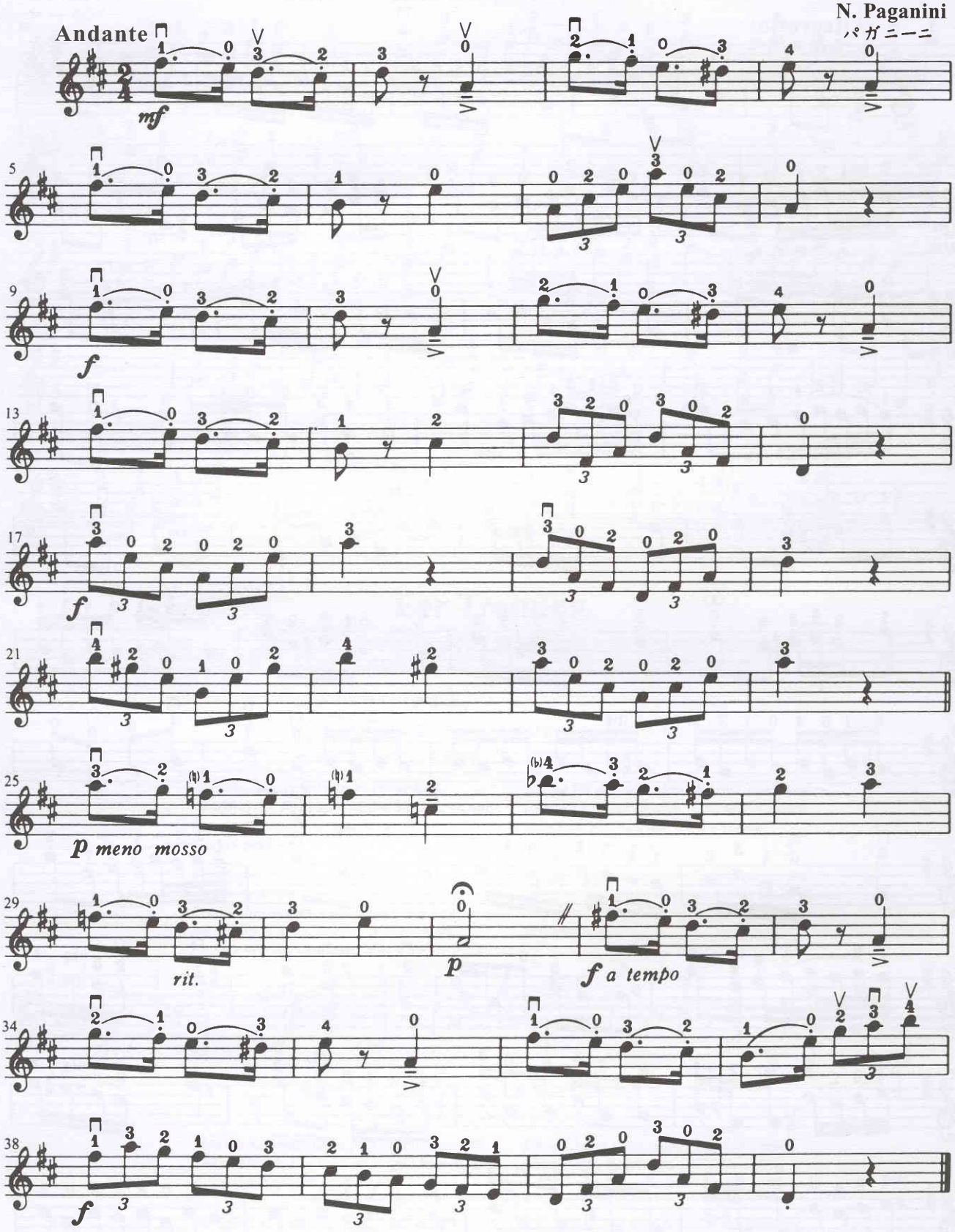
Les Deux Grenadiers ***Die zwei Grenadiere*** Los Dos Granaderos

8

Theme from "Witches' Dance"

主　　題　「妖精の踊り」から

N. Paganini
パガニーニ



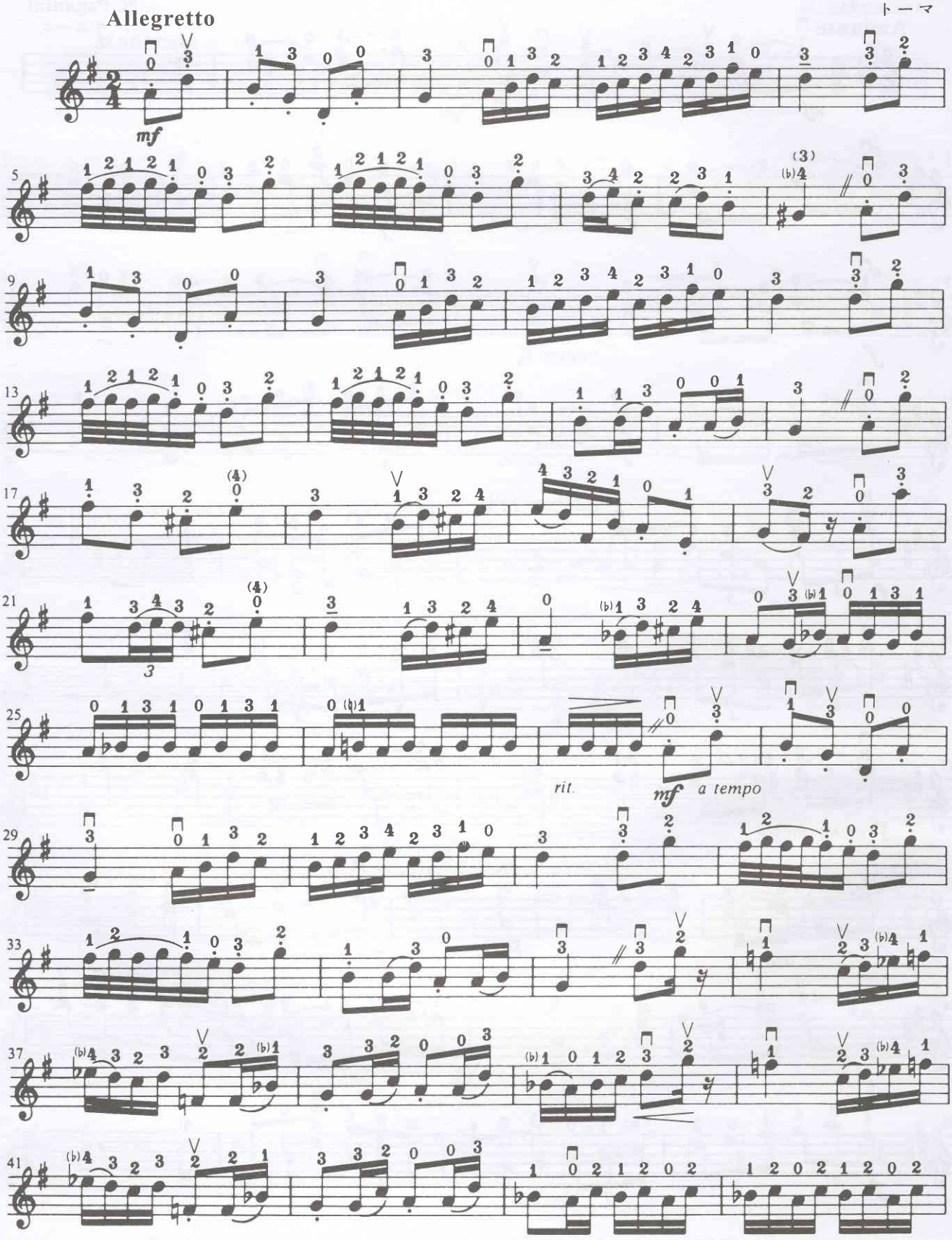
Thème de la "Danse des Sorcières"　　***Thema aus "Hexentanz"***　　Tema de "La Danza de las Brujas"

9

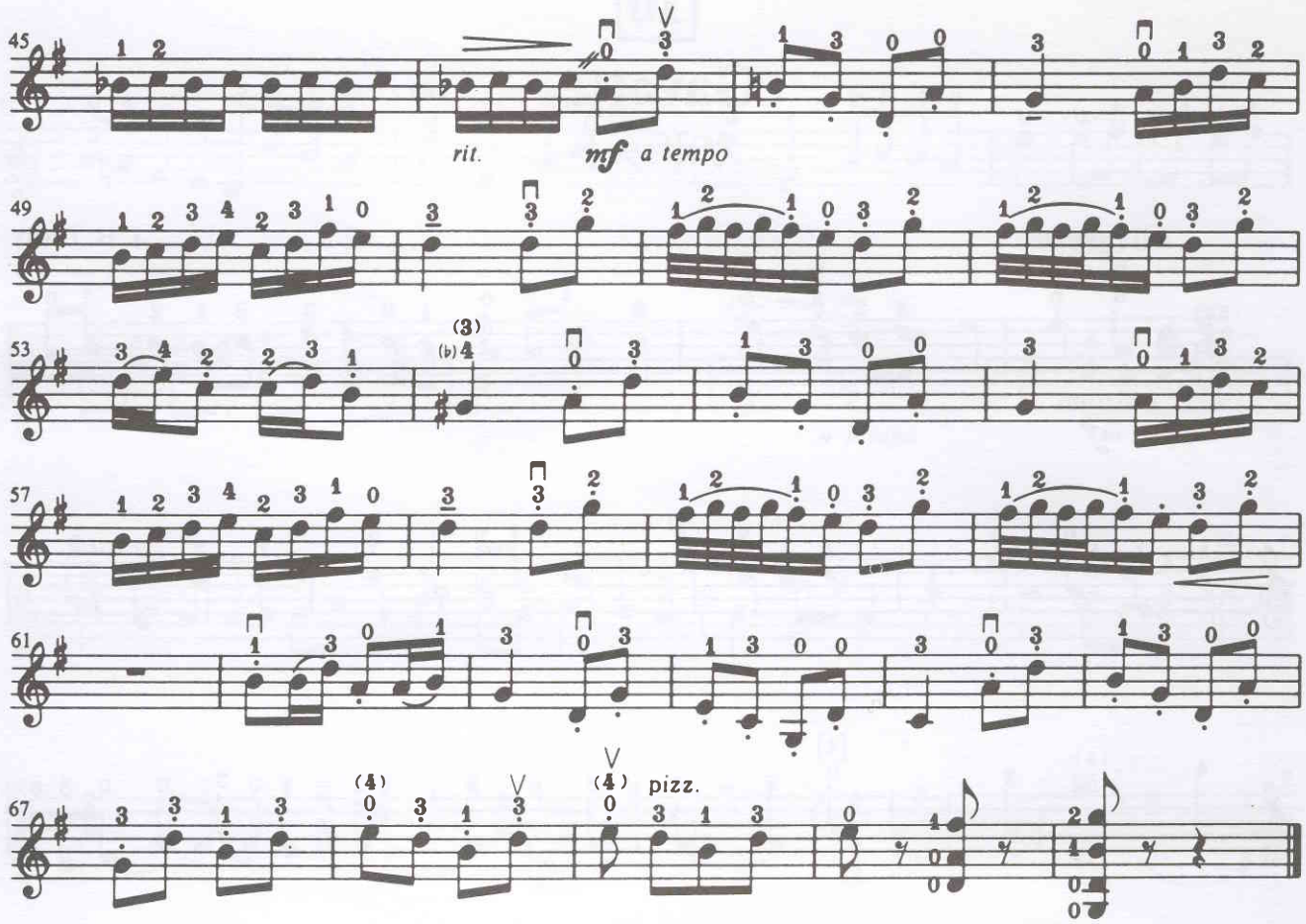
Gavotte from "Mignon"

「ミニヨン」のガボット

A. Thomas
トーマ



Gavotte de "Mignon" ***Gavotte aus "Mignon"*** Gavota de "Miñón"



Ear Training

耳の訓練

Entrainement de l'oreille ***Gehörübung*** Entrenamiento del oído

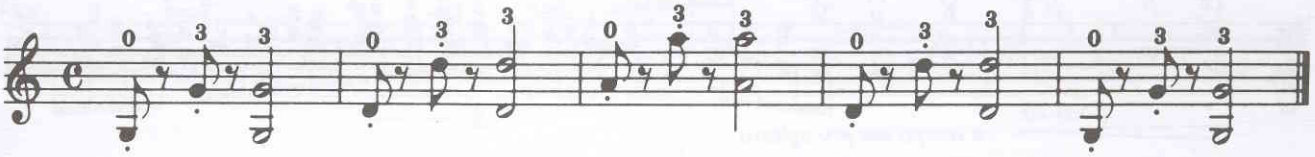
完全オクターブ調弦法。
G．D．Aの開放弦を鳴らしそのひびきをよく聞いて完全なオクターブをひく練習。

Exercise for perfect octave intonation. Listen to the resonance of the open G, D, and A strings, and try to match the octave pitches perfectly.

S'exercer à obtenir une intonation d'octave parfaite. Ecouter la résonance des cordes libres du sol, rim ré et du la, et essayer d'accorder parfaitement les diapasons d'octaves.

Übung für die vollendete Oktaven-Intonierung. Dem Klange der offenen G, D, und A Saiten lauschen; die Oktaven-Höhen genau zu treffen versuchen.

Ejercicio para la perfecta afinación de octava. Escuche la resonancia de las cuerdas al aire de sol, re, y trate de acertar los dipasones de octava perfectamente.



先生は毎レッスン指導して、完全に合わせるように、またレッスンの前にはかならずみるように。

This exercise should be practiced daily until it is mastered. The teacher should hear this at the beginning of each lesson.

Cet exercice devrait être éffectué tous les jours jusqu'à ce qu'il soit parfaitement maîtrisé. Le professeur devrait l'entendre au commencement de chaque leçon.

Diese Übung sollte täglich gespielt werden, bis sie völlig beherrscht wird. Der Lehrer sollte dies bei Beginn jeder Stunde anhören.

Este ejercicio se debe practicar diariamente hasta que se domine. El maestro debe escuchar esto al comienzo de cada lección.

10

Gavotte

ガボット

Allegretto

J. B. Lully

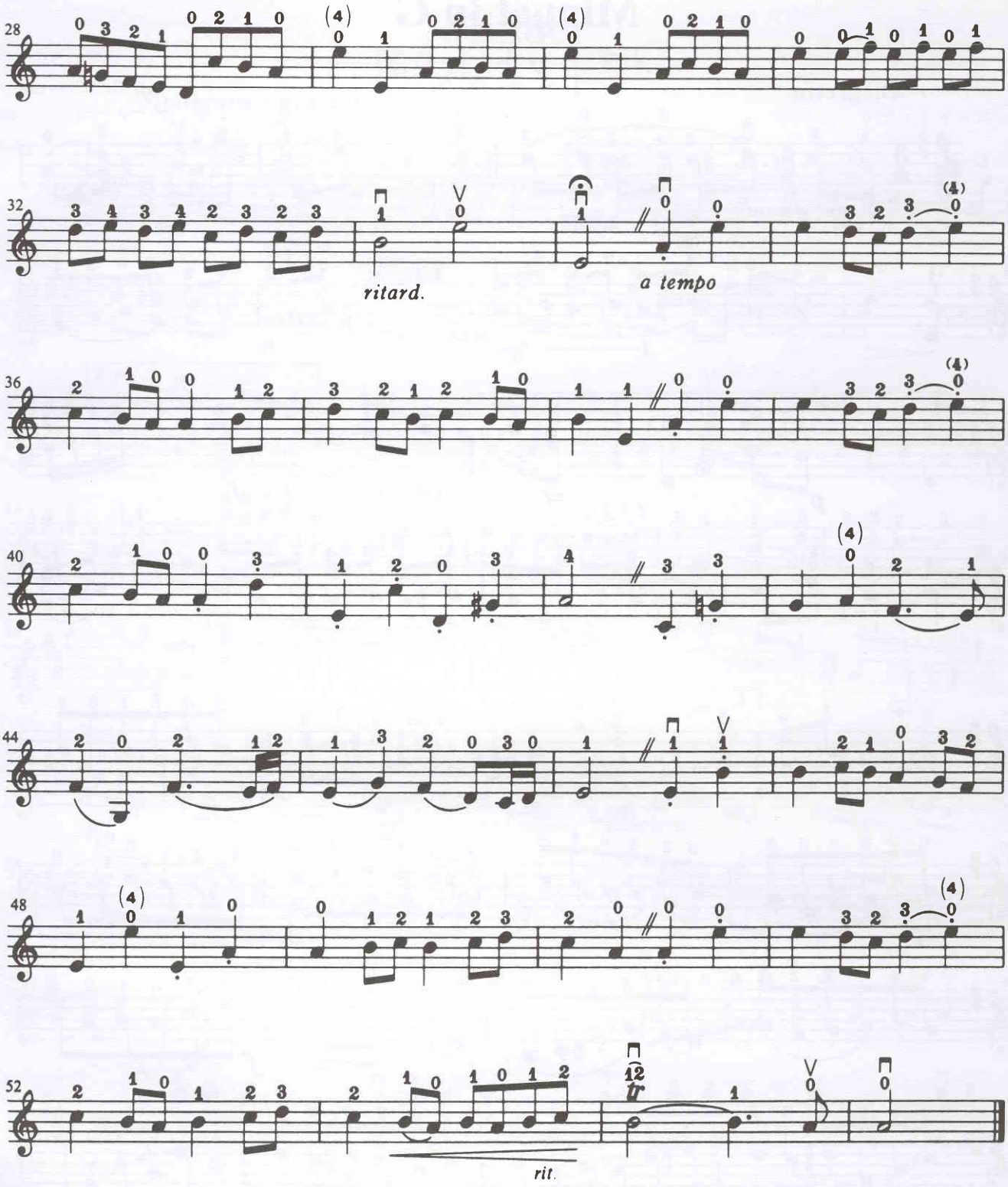
リュリ

grazioso

mf

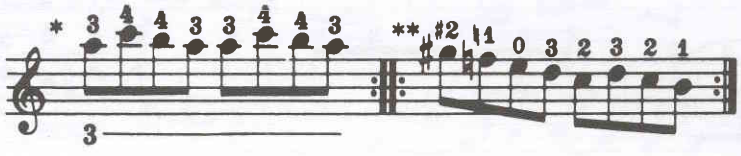
poco rit.

a tempo ma più agitato



練習の方法　第３指を押えたまま。音程を正しく

Procedure for practice　*Comment s'exercer*　***Verfahren zur Übung***　Procedimiento para práctica



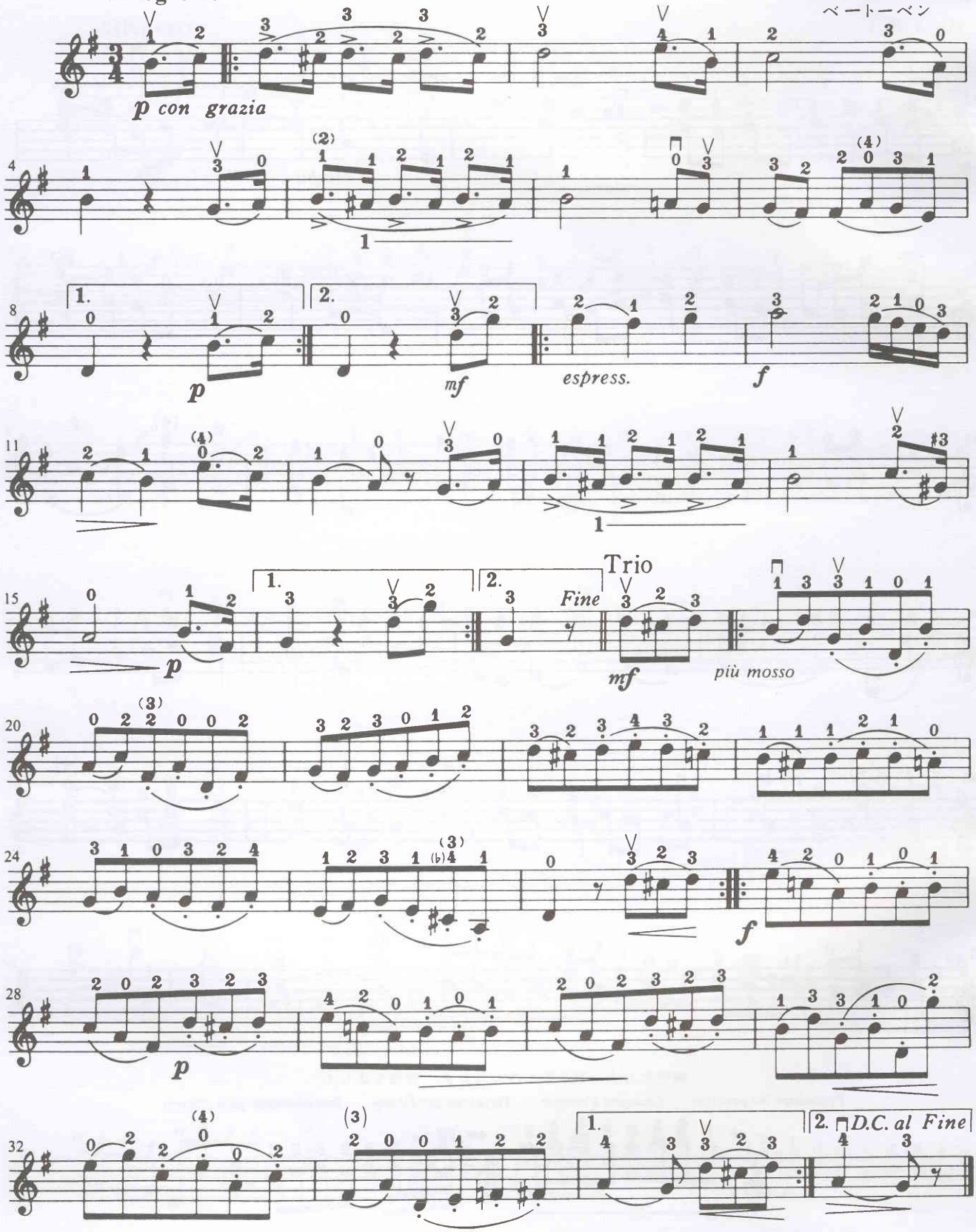
11

Minuet in G

メヌエット ト長調

Allegretto

L. van Beethoven
ベートーベン



Menuet en sol ***Menuett in G*** Minué en sol

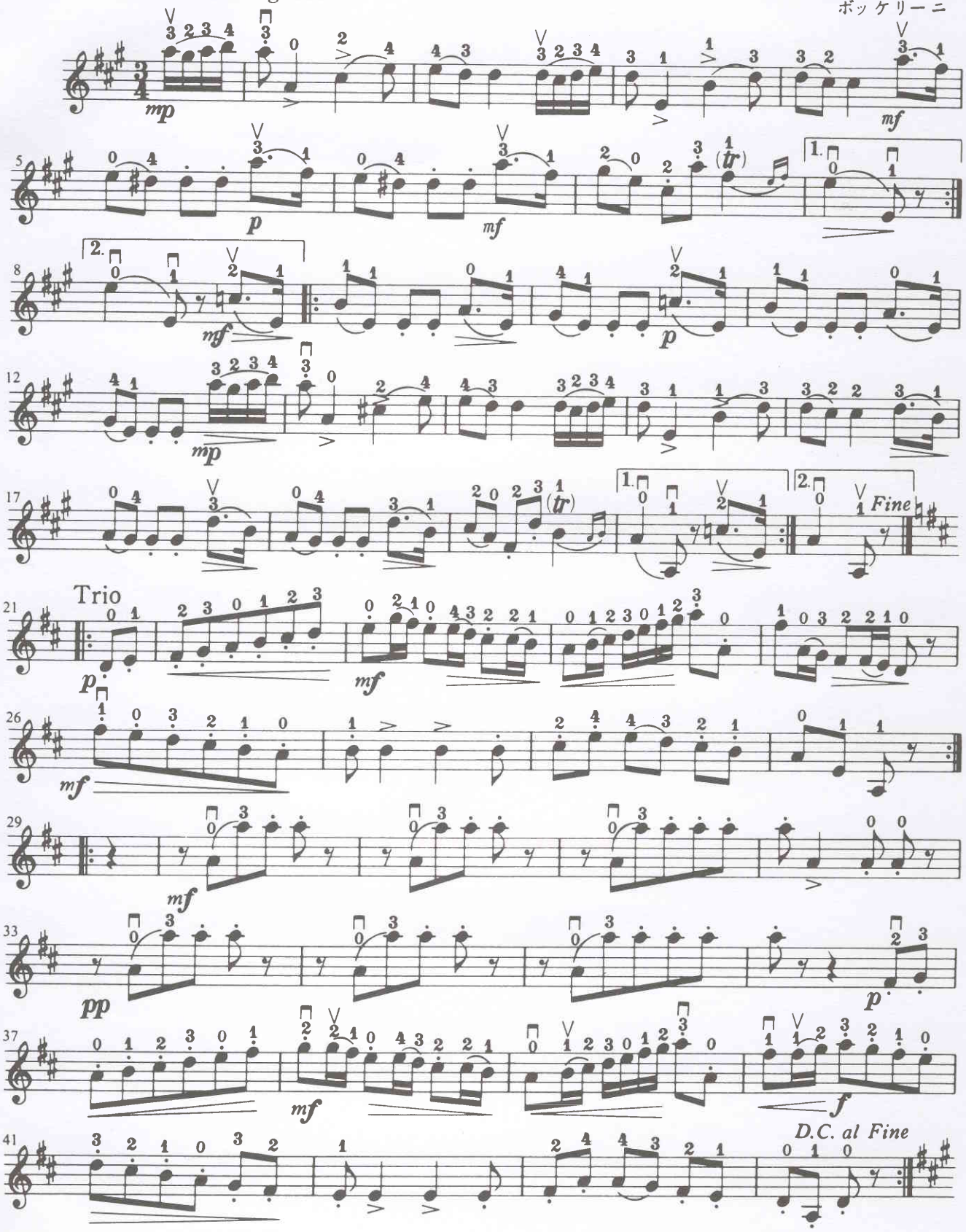
12

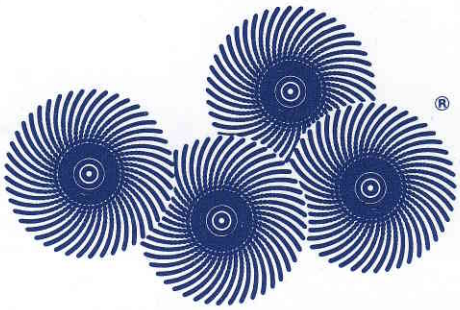
Minuet

メヌエット

Moderato e grazioso

L. Boccherini
ボッケリーニ





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